

SAN FRANCISCO CINEMATHEQUE

SFCINEMA.ORG

SEPTEMBER 20 – DECEMBER 10

2009
PROGRAM
SCHEDULE

presenting works by... Ute **AURAND** Elise **BALDWIN** Daniel **BARNETT** Christina **BATTLE** Robert **BEAVERS** Roger **BEEBE** Bryan **BOYCE** Stan **BRAXHAGE** Mary Ellen **BUTE** Tom **CHOMONT** Mary Helena **CLARK** Gustav **DEUTSCH** A. Keewatin **DEWDNEY** Hollis **FRAMPTON** Mike **HOOLBOOM** Takashi **ISHIDA** Ryusuke **ITO** Ken **JACOBS** George **KUCHAR** Mike **KUCHAR** Kadet **KUHNE** Owen **LAND** Saul **LEVINE** Makino **TAKASHI** Yuiko **MATSUYAMA** Anne **McGUIRE** Jesse **McLEAN** Akira **MIZUYOSHI** Shana **MOULTON** Yo **OTA** Yvonne **RAINER** Ben **RIVERS** Michael **ROBINSON** Daichi **SAITO** Kelly **SEARS** José Antonio **SISTIAGA** Stom **SOGO** Phil **SOLOMON** Warren **SONBERT** Melinda **STONE** Chick **STRAND** Deborah **STRATMAN** Ichiro **SUEOKA** Ryan **TRECARTIN** Tsuji **NAOYUKI** Mary Elizabeth **YARBOROUGH** *programs curated by...* Dominic **ANGERAME** Daniel **BARNETT** Gerry **FIALKA** Jonathan **MARLOW** Tomonari **NISHIKAWA** Vanessa **O'NEILL** Susan **OXTOBY** Steve **POLTA** Michael **ROBINSON** Joel **SHEPARD** P. Adams **SITNEY** Kyle **STEPHAN** Michael **ZRYD**

SAN FRANCISCO CINEMATHEQUE is supported in part by funding from: the William and Flora Hewlett Foundation; the Academy Foundation; the Adobe Foundation Fund; Grants for the Arts/San Francisco Hotel Tax Fund; the National Endowment for the Arts; the Bernard Osher Foundation; the San Francisco Arts Commission; the San Francisco Foundation; the Willow Foundation; the Zellerbach Family Foundation; the cooperation and participation of our hosting venues — the California College of the Arts, the Delancey Street Screening Room, the Make-Out Room, the McBean Theatre at the Exploratorium, the San Francisco Art Institute, the San Francisco Museum of Modern Art, the Studio for Urban Projects, the Victoria Theatre and the Yerba Buena Center for the Arts; and the generous contributions of Cinematheque members and donors. Without them, none of these programs would be possible.



NATIONAL
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FOR THE ARTS

A great nation
deserves great art.

SAN FRANCISCO



ARTS COMMISSION



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JOIN CINEMATHEQUE

If you are not already a member, join Cinematheque today and enjoy discounted (or free) admission to our screenings, discounted (or free) publications, invitations to special events, access to our archive and more. Your support helps us to maintain our exceptional programming and allows us to continue serving the local, national and international film community.

STAY INFORMED

For a current calendar of events, updated news and archive information, visit our website: <http://www.sfcinema.org>

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SEPTEMBER 20 - DECEMBER 10

2009 PROGRAM SCHEDULE AT-A-GLANCE

[SEE INSIDE FOR VENUE ADDRESSES]

SEPTEMBER 2009

SUN 20 SEP • 8:00PM • VT

José Antonio Sistiaga:
ere erera baleibu icik subua aruaren
with a new score composed and performed by Savage Republic
main floor — members: \$20 / non-members: \$25;
balcony — members: \$10 / non-members: \$15

THU 24 SEP • 7:00PM • SFMOMA

Measurement in the Impermanence:
Contemporary Japanese Avant-Garde Film
members: \$7 / non-members: \$10

SUN 27 SEP • 2:00PM • YBCA

Gustav Deutsch: *FILM IST. a girl & a gun*
members: \$6 / non-members: \$8

TUE 29 SEP • 7:30PM • SFAI

Of Heaven & Earth: Films of Tom Chomont
members: \$5 / non-members: \$10 / SFAI students & faculty: free

OCTOBER 2009

TUE 6 OCT • 7:30PM • CCA

Shocked by Existence: Recent Video Works by Ken Jacobs
members: \$5 / non-members: \$10 / CCA students & faculty: free

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My Hand Outstretched... Robert Beavers program I
members: \$7 / non-members: \$10

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José Antonio Sistiaga: *ere erera baleibu icik subua aruaren* with a new score composed and performed by *Savage Republic* presented in association with *Cabinetic, RE/Search, the San Francisco Silent Film Festival* and the *San Francisco Bay Guardian*

“Basque abstract artist José Antonio Sistiaga painted directly onto film with homemade inks to create this silent 1970 feature. But Sistiaga’s strangely titled work... is different from the films of Stan Brakhage, who didn’t come to film from painting and had his own rhythm. [...] Its combination of color and 35-millimeter ‘scope (with about half an hour in black and white) yields the kind of spectacle one associates with musicals and [science fiction] epics.” —Jonathan Rosenbaum

A hand-painted masterpiece of the 1970s; a legendary band of the 1980s. Sistiaga’s rarely-screened *ere erera baleibu icik subua aruaren* is a work of uncompromising beauty that absolutely deserves a wider appreciation. *Savage Republic*, one of the unrecognized godfathers of post-rock, formed roughly three decades ago in the midst of the Los Angeles punk rock scene and abruptly disbanded in 1989. In recent years, they’ve reformed and their unique sound (at times akin to a Middle Eastern surf band backed by the rhythm section from Joy Division) is as compelling and inexorable as ever. For Cinematheque’s season opener, *Savage Republic* — original members Ethan Port and Thom Fuhrmann joined by Alan Waddington and Kerry Dowling — performs a newly commissioned score to Sistiaga’s prodigious work, presented in a stunning 35mm print from Paris. (JONATHAN MARLOW)

THU 24 SEP • 7:00PM • SFMOMA

Measurement in the Impermanence: Contemporary Japanese Avant-Garde Film

co-curated by *Tomonari Nishikawa* & *Vanessa O’Neill* presented in association with the *Center for Asian American Media*

In tandem with the San Francisco Museum of Modern Art visual arts exhibits *The Provoked Era: Postwar Japanese Photography and Photography Now: China, Japan, Korea*, *Measurement in the Impermanence* consists of contemporary Japanese experimental works that display an interest in the frame as a unit of time, constructed either sensuously or methodically, in order to produce ephemeral phenomena. The program includes Makino Takashi’s *Resolution, Synthesis, Re-composition* (with a score by Carl Stone), a voyage through a strata of images and sounds; Akira Mizuyoshi’s *Like Flowing, Like Spinning*, a lyrical visual of obscure images in motion; and Ryusuke Ito’s photogrammed sound and visual collage film *A Flat, Split Reel*. Stom Sogo’s *Sync Up Element* is a soothing flicker video with a refrain of illusory memories, while Ichiro Sueoka’s *Marching On* unveils a discovery of traditional customs and patterns in decay. Yo Ota’s *Inclined Horizon* is a playful visual choreographed by on-and-off time-lapse technique. Time-lapse in Takashi Ishida’s *Reflection* is utilized towards an investigation of the planet’s rotation to give birth to an organic creature on the interior. Yuiko Matsuyama’s *Lens on Lens* is an exploration in the world of flux and Daichi Saito’s *Trees of Syntax, Leaves of Axis* (with music by Malcolm Goldstein) provides a sensuous experience through a landscape in a different dimension. (TOMONARI NISHIKAWA)

SUN 27 SEP • 2:00PM • YBCA

Gustav Deutsch: *FILM IST. a girl & a gun*

presented in association with the *Yerba Buena Center for the Arts*

Gustav Deutsch, the master of found footage, “weaves together a stunning array of color-tinted images from a variety of genres, including scientific, erotic, fiction and actuality films. Deutsch also obtained privileged access to the film archives of the Kinsey Institute..., enabling him to incorporate sequences from especially rare erotic and sex films.” Jon Gartenberg of the Tribeca Film Festival concludes, “Deutsch adroitly assembles a precisely constructed, mesmerizing ebull and flow of images into extraordinary montage sequences divided into five acts: *Genesis, Paradiseos, Eros, Thanatos* and *Symposion*.” In *FILM IST. a girl & a gun*, Deutsch has mined the world’s film archives to construct a universal narrative of love, passion, war and violence. (JOEL SHEPARD)

TUE 29 SEP • 7:30PM • SFAI

Of Heaven & Earth: Films of Tom Chomont

curated and presented by *Kyle Stephan* presented in association with *Frameline* and the *SFAI Filmmaking Department* with thanks to *Tom Chomont, Outfest Legacy Project for LGBT Film Preservation, the National Film Preservation Foundation* and the *UCLA Film & Television Archive*.

Since 1961, Tom Chomont — avant-garde master, New York provocateur, leather fetishist, HIV survivor — has created over sixty experimental films that capture the beauty of everyday encounters and illuminate the transcendental possibilities of the physical world. While his early impressionistic film portraits of friends and lovers evoke the erotic lyricism and trance-like rhythms of early Kenneth Anger and Gregory Markopoulos, his later videos, raw and hard-edged, use similar montage techniques to mine darker territories of ritual and sadomasochism. These meditative and formally innovative films are at once intimate and intense, otherworldly memory poems of a daring and examined life. This survey of Chomont’s pioneering aesthetic includes nine newly restored early 16mm films created between 1967 and 1971 — *Jabbok, Mirror Garden, Phases of the Moon: The Parapsychology of Everyday Life, Epilogue/Siam, Oblivion, Ophelia/The Cat Lady and Love Objects* — and a selection of later film and video work, including *The Heavens/Earth, Razor Head, Slash Portrait for Clark, Sadistic Self Portrait* and *[Self] [Portrait]* (with Mike Hoolboom). (KYLE STEPHAN)

The restoration of Chomont’s films by the Outfest Legacy Project for LGBT Film Preservation (a collaboration between Outfest and the UCLA Film & Television Archive) was funded in part by the National Film Preservation Foundation’s Avant-Garde Masters Grant.

TUE 6 OCT • 7:30PM • CCA

Shocked by Existence: Recent Video Works by Ken Jacobs

Ken Jacobs in-person presented in association with *Microcinema International*

A program of recent short videos, some of them animated stereographs of family and friends. These include *A Scorching in Italy, Jonas Mekas in Kodachrome Days, Hot Dogs at the Met, Bob Heischner Dying and Gravity* is *Tops. What Happened on 23rd Street in 1901* is an elaboration of an Edison short and “*excerpt from The Sky Socialist stratified*” is a digital revisit to an 8mm feature I shot in 1963/64. *Brain Operations* is a merciless plunge into op-tickle phenomena — and I mean merciless. And I mean plunge. Combining 2D with 3D is so wrong (don’t you think?), often resulting in an impossible and unholy 2 and 1/2D. “Avant-garde” used to mean “naked people.” Now one is actually expected to watch this sinful cine-miscegenation with eyes slightly crossed, as they are now while you read this. (KEN JACOBS)

My Hand Outstretched to the Winged Distance and Sightless Measure: Films of Robert Beavers

Robert Beavers in-person at all four programs presented in collaboration with the *Pacific Film Archive* and the *San Francisco Museum of Modern Art*

The films of Robert Beavers are exceptional for their visual beauty, aural texture and depth of emotional expression. Born in 1949 in Brookline, Massachusetts, Beavers began to make films in the mid-sixties in New York City. By the end of that decade, he had relocated to Europe with fellow American filmmaker Gregory J. Markopoulos, who would be his lifelong companion until Markopoulos’ death in 1992. The majority of Beavers’ films were shot in the 1970s and 1980s in Italy, Switzerland and Greece. Between 1994 and 2002, the artist involved himself in re-editing the images and creating new soundtracks for his eighteen-film cycle, entitled *My Hand Outstretched to the Winged Distance* and *Sightless Measure*. Beavers’ films occupy a noble place within the history of avant-garde film, positioned at the intersection of structural and lyrical filmmaking traditions. They seem to embody the ideals of the Renaissance in their fascination with perception, psychology, literature, the natural world, architectural space, musical phrasing and aesthetic beauty. The act of making things by hand is central to Beavers’ cinema, as are the notions of self-reflexivity and portraiture. (SUSAN OXTBY)

This long-awaited presentation of Robert Beavers’ film cycle has been organized by the Pacific Film Archive in partnership with San Francisco Cinematheque and the San Francisco Museum of Modern Art and is presented with the generous support of the San Francisco Foundation, the National Endowment for the Arts and the Consulate General of Switzerland.

THU 8 OCT • 7:00PM • SFMOMA

My Hand Outstretched... program I

AMOR, Work Done, The Hedge Theater, Pitcher of Colored Light

FRI 9 OCT • 7:00PM • YBCA

My Hand Outstretched... program II

Early Monthly Segments, From the Notebook of..., Elpsychi, Sotiros, The Stoas

SAT 10 OCT • 12:30PM • YBCA

My Hand Outstretched... program III

Palinode, Diminished Frame, The Painting, Winged Dialogue, Plan of Brussels, Still Light, Wingseed

SAT 10 OCT • 3:30PM • YBCA

My Hand Outstretched... program IV

Ruskin, The Ground

SUN 11 OCT • 5:00PM • CCA

Eyes Upside Down:

P. Adams Sitney on Beavers, Brakhage & Sonbert

P. Adams Sitney in-person

Writing and lecturing on film since the early 1960s (and presently Professor of Visual Arts in the Lewis Center for the Arts at Princeton University), P. Adams Sitney stands as one of avant-garde cinema’s most passionate and eloquent theorists and critics. His *Visionary Film*, published in 1974, drew deeply from fields of poetry and literature in discussing the works of Anger, Brakhage, Deren, Markopoulos and others. The tome remains a classic of critical insight on the field. His latest work, *Eyes Upside Down: Visionary Filmmakers and the Heritage of Emerson*, examines the continued thread of Emersonian poetics in the American avant-garde canon and incorporates in-depth discussions of the works of many post-Visionary Film artists, including Abigail Child, Su Friedrich, Andrew Noren and Warren Sonbert. Appearing in-person at Cinematheque for the first time in over a decade, Sitney will discuss his latest book, accompanied by screenings of Stan Brakhage’s *Visions in Meditation #2: Mesa Verde*, Robert Beavers’ *AMOR* and Warren Sonbert’s *Rude Awakening*. (STEVE POLTA)

SUN 11 OCT • 7:30PM • SUP

Cinematheque Filmmakers Reception

MEMBERS ONLY FREE WITH RSVP

Dine and drink with assorted invited guests from the Fall 2009 and the forthcoming Winter/Spring 2010 Cinematheque seasons. Space is extremely limited, RSVP to attend.

TUE 13 OCT • 7:30PM • DSSR

Dreaming Awake: How James Joyce Invented Experimental Cinema & Disguised it as a Book

curated and presented by *Gerry Fialka*

introduced by *Merle Kessler*

presented in association with *Litquake*

Paramedia-ecologist Gerry Fialka’s challenging interactive workshop probes how Joyce’s 1939 meta-narrative book/epic collage *Finnegans Wake* (and Marshall McLuhan’s Menippean satirized translation) presaged experimental and political activist cinema. How did the *Wake* influence Hollis Frampton, Owen Land, John Cage and Peter Greenaway? How and why does the *Wake* tell the history of everything that ever happened and will happen? Why did Joyce hang out with the Masons and reveal their secrets? Why did the British secret police study the *Wake*? How did the *Wake* invent MK-ULTRA, the CIA’s mind control program? How does the *Wake* write a detailed history of the future? How and why did Joyce anticipate the Facebook-Google-Wiki-Twitter-YouTube-blogspheric swirl and whatever comes after the Internet? Harry Smith, who claimed Italian philosopher Giordano Bruno invented cinema, stated that the function of film viewing is to put people to sleep — dreaming awake. Presentation includes ultra-rare film clips from Mary Ellen Bute’s *Passages from Finnegans Wake* and Hollis Frampton’s *Gloria!* Re-Joyce interconnecting Finneganesse “funny funereels,” “alnnights newseryree!,” “they leap loopy, loopy, as they link to light,” “cellellenneteutolsavendzlandtainsoundscrip” and a “riot of blots and blurs and bars and balls and hoops and wriggles and juxtaposed jottings linked by spurts of speed.” Fun for all at *Finnegans Wake*. (GERRY FIALKA)

FRI 23 OCT • 7:30PM • YBCA

After Day Comes Night & After That, Day Comes Again: A Tribute to Chick Strand

curated by *Dominic Angerame*

introduced by *Irina Leimbacher, Steve Anker, Dominic Angerame*

and other guests to be announced presented in association with *Canyon Cinema*

Chick Strand was one of the more renowned pioneers in the Bay Area experimental filmmaking community. Canyon Cinema was born in 1961 when Strand and Bruce Baillie began to show films outdoors in Canyon, California. She was a long time advocate of the art of avant-garde filmmaking and an inspiration to more than two generations of filmmakers. Her spirit lives on today with the continued growth of both Canyon Cinema and San Francisco Cinematheque. Both organizations have flourished over the past forty-eight years and this is a testimony to the passion and dedication of Chick Strand. Tonight’s program will include several of her films, including: *By the Lake, Artificial Paradise, Coming Up For Air, Loose Ends, Cartoon le Mousse* and others. (DOMINIC ANGERAME)

VENUES ALL IN SAN FRANCISCO

CCA

California College of the Arts
1111 Eighth St. (near 16th St. & Wisconsin St.)

DSSR

Delancey Street Screening Room
600 Embarcadero St. (at Brannan St.)

MOR

Make-Out Room
3225 22nd St. (between Mission St. & Valencia St.)

MT

McBean Theatre at the Exploratorium
3601 Lyon St. (near Marina Blvd.)

SFAI

San Francisco Art Institute
800 Chestnut St. (between Jones St. & Leavenworth St.)

SFMOMA

San Francisco Museum of Modern Art
151 Third St. (between Mission St. & Howard St.)

SUP

Studio for Urban Projects
3579 17th St. (between Dolores St. & Guerrero St.)

VT

Victoria Theatre
2961 16th St. (near Mission St.)

YBCA

Yerba Buena Center for the Arts
701 Mission St. (at 3rd St.)

SEE AT-A-GLANCE PROGRAM SCHEDULE FOR TICKET INFO

THU 29 OCT • 7:30PM • MT

Hollis Frampton: *Zorns Lemma & A Lecture*

introduced by *Michael Zryd*

presented in association with the *Exploratorium’s Cinema Arts Series*

In his drive to explore and catalog the possibilities and parameters of cinematic representation, Hollis Frampton delighted in paradox, frequently creating complex conceptual structures that pitted the precision of language against the abstraction and excess of photographic representation. Visiting Frampton scholar Michael Zryd of York University, Toronto, presents two of Frampton’s most significant cinematic propositions. Taking the projected white rectangle as a maximalist basis of all cinema, *A Lecture* evokes a profound consideration of cinematic “aboutness” and stands as one of the cinema’s most significant challenges to a reconceptualization of the art form, while his 1970 masterpiece, *Zorns Lemma* — described by Peter Gidal as “the attempt to break down the authority of language” — leads viewers away from logical and linguistic order into an exhilarating world of imagery, color and light. (STEVE POLTA)

The original audio recording of *A Lecture* has been preserved and made available for this event by kind permission of the Harvard Film Archive.

WED 4 NOV • 7:30PM • CCA

In Present Tense: Films of Ute Auran

Ute Auran in-person

presented in collaboration with the *Pacific Film Archive*

Over the last thirty years, German filmmaker Ute Auran has been creating films drawn from her daily life, travels and friends. Made in conversation with the work of Jonas Mekas, Margaret Tait and Marie Menken, Auran’s films find a spontaneous interaction with the here and now. Her signature staccato bursts of imagery share a stylistic affinity with Mekas, but lack the Lithuanian émigré’s melancholy. Instead, her work has a decidedly joyous present tense — the flooding imagery of the now. This program features two early films, *Deeply Absorbed in Silent Conversation* (*Schweigend ins Gespräch vertieft*) and *Thirds 1* (*Terzen 1*), and a stunning new work, *Building Underground* (*In die Erde gebaut*). In the latter, she follows the construction of the new wing of Zurich’s Museum Reitberg from the groundbreaking in 2004 to its opening in 2007. Enhancing her unparalleled access to the construction site with an attentive eye towards the meticulous labour involved, Auran creates a portrait that beautifully melds her seeing with her subject. Her image bursts, like bricks and mortar, construct moving pictures out of fragments much like the labourers build up the museum wing from under the ground. (CHRIS KENNEY)

FRI 6 NOV • 7:30PM • YBCA

Running Up That Hill

curated and presented by *Michael Robinson*

presented in association with the *Headlands Center for the Arts*

Exploring states of psychological purgatory, journeys of spiritual flux and the possibilities of transcendence found in the act of getting lost, these episodes in the struggles and joys of the transient being are in turns haunting, hilarious, damning and hopeful. *Running Up That Hill* features Shana Moulton’s desert vision quest, *Sand Saga*, Ben Rivers’ foggy portrait of pilgrimage, *The Coming Race*, Jesse McLean’s reality television meltdown *Somewhere Only We Know*, Tsuji Naoyuki’s entrancing charcoal nightmare, *Children of Shadows*, Phil Solomon’s intervention into the *Grand Theft Auto* netherworld, *Rehearsals for Retirement*, an excerpt of Ryan Trecartin’s misma of cloning, adoption and online identity, *I-Be Aree*, and curator Michael Robinson’s most recent work, *If There Be Thorns*. (MICHAEL ROBINSON)

WED 11 NOV • 7:30PM • CCA

Movement as Meaning

curated and presented by *Daniel Barnett*

The films of Daniel Barnett are among the most complex (and least understood) works in all of cinema. Taking Peter Kubelka’s aesthetics of shot-to-shot/frame-to-frame collision and articulation to elegant extremes, works such as 1975’s *White Heart* and 1987-90’s *Endless* embody profound expressions of visual language that remain regrettably outside the genre’s assimilated canon. With the publication of his *Movement as Meaning: In Experimental Film* (Editions Rodopi, Amsterdam/N.Y., Consciousness, Literature & the Arts), Barnett articulates in words the aesthetic that has long been at the heart of his filmmaking practice, discussing the relationships between narrative language, image making and the relationships of motion and sequence to thought while pondering the possibility of “thinking without words.” Following a brief introduction by Barnett on these topics, four works discussed in the book and central to his theses will be screened: Stan Brakhage’s *Fire of Waters*, A. Keewatin Dewdney’s *The Maltese Cross Movement*, Saul Levine’s *The Big Stick/An Old Reel* and Barnett’s own *The Chinese Typewriter*. (STEVE POLTA)

THU 19 NOV • 7:00PM • SFMOMA

Deborah Stratman: *O’er the Land*

Deborah Stratman in-person

presented in association with the *USF Film Studies Program*

A committed cinematic explorer, Deborah Stratman’s essayistic film work resembles that of James Benning and Vanessa Renwick in its examination of landscape and locale as well as its poetic contemplation of ideology and belief. Presented as a series of patient observances of competitive spectacle and masculine display, her epic *O’er the Land* channels the dark side of the American psyche, presenting a savagely poetic meditation on the contemporary culture of violence, territoriality and patriotism through studies of gun culture, war reenactments and border conflicts. Including a telling of the story of Lt. Colonel William Rankin — a USMC pilot who survived being trapped in the updrafts of a thunderstorm for forty-five minutes following an emergency ejection at 48,000 feet — *O’er the Land* describes a stark and disturbing world of survivors and warriors. Yet against this grim backdrop, a rich, even redemptive exposition of the American landscape emerges. Also screening: Stratman’s *Paranormal Trilogy* (*How Among The Frozen Words, It Will Die Out in the Mind* and *The Magician’s House*) and her 1993 film *Palimpsest*. (STEVE POLTA)

Uncertain Relations: Yvonne Rainer Lecture & Films

Yvonne Rainer in-person at all three programs

presented in collaboration with the *San Francisco Art Institute Graduate Division, Spheres of Interest: Experiments in Thinking & Action*, the graduate lecture series, directed by *Renée Green*, Dean of Graduate Studies

Distinguished Professor in the Claire Trevor School of the Arts at UC Irvine, Yvonne Rainer began her career as a dancer and choreographer in the 1950s. In the early ’70s, after nearly twenty years working in modern dance, she turned her attentions to filmmaking. Over the subsequent twenty-five years, she made seven experimental feature films, including *Lives of Performers, The Man Who Envied Women* and *MURDER and murder*. Encouraged by a commission from the Baryshnikov Dance Foundation, she returned to choreography in 2000 for the White Oak Dance Project. Recent work includes choreography on *AG Indexical, with a little help from H.M.* (a revision of Balanchine’s *Agon*), *RoS Indexical* (a revision of Niijinsky’s *Rite of Spring*) and *Spiraling Down* (a meditation on soccer, aging and war), as well as a video installation for a traveling solo gallery exhibition comprising dance and texts that touch on art and politics in fin-de-siècle Vienna. Rainer published a memoir, *Feelings Are Facts: A Life*, in 2006.

FRI 20 NOV • 5:00PM • SFAI

“One Day When I Was Growing Up in the ‘60s...”: Lecture

SAT 21 NOV • 7:30PM • SFAI

Yvonne Rainer: *Journeys from Berlin/1971*

SUN 22 NOV • 7:30PM • SFAI

Yvonne Rainer: *Privilege*

The films of Yvonne Rainer deftly confront the personal implications of social and political issues with a keen wit, inventive sensibility and uncompromising voice. *Journeys from Berlin/1971*, Rainer’s fourth feature, is a groundbreaking exploration of the personal and political realms of psychiatry, feminism, terrorism and power. In *Privilege*, Rainer takes on the rarely explored subject of menopause and constructs a fascinating, witty and complex social critique of empowerment, class, sexuality, age and race. Playing with narrative conventions while simultaneously disrupting notions of continuity and identity, Rainer weaves the emotional and fictive realms of melodrama, documentary, text and archival imagery into richly textured and compelling works. (VANESSA O’NEILL)

TUE 24 NOV • 7:00PM • MOR

Cinematheque Salon: Cinematheque Sing Along

To dispel the disparaging and misguided claims that experimental work is little more than a territory for tedious academic pursuits, this edition of the Cinematheque Salon proves once-and-for-all that the avant-garde knows the importance of whimsy. Anyone familiar with the films of Robert Nelson, Martha Colburn, Morgan Fisher, Lawrence Jordan, Peggy Ahwesh, William T. Wiley and others (including the fellow we’ll be presenting one week later) knows that humor is an integral element of many experimental works. Cinematheque relocates the (un)usual action to one of the organization’s favorite watering holes and devotes this special program to the most maligned of motion picture forms — the karaoke video. Peripheral Produce’s PDX Fest Experimental Filmmaker Karaoke Throwdown have long championed these peculiar mini-masterpieces, annually commissioning new works for their nefarious purposes. The Cinematheque Sing Along will include pieces from these aforementioned events as well as the premiere of several to-be-announced videos at this one-time-only screening. Featuring videos by *Roger Beebe, Bryan Boyce, Anne McGuire, Michael Robinson, Kelly Sears, Melinda Stone, Mary Elizabeth Yarbrough* and many, many others. (JONATHAN MARLOW)

TUE 1 DEC • 7:30PM • YBCA

Owen Land: *Dialogues*

“[F]unny, sad, touching, bizarre, brilliant...” — Mark Toscano

The renowned Owen Land (maker of the justifiably celebrated *Remedial Reading Comprehension, On the Marriage Broker Joke...* and *Wide Angle Saxon*) returns with his long-awaited semi-autobiographical *Dialogues*, a work that finally reveals Land’s mysterious exploits after he ventured back to Los Angeles in the mid-1980s — a time, according to the filmmaker, “for much soul-searching about his relationships with women (and with strippers).” Filled with playful segments lifted or inverted from familiar films and scored by music ripped from the dustbin of popular culture, *Dialogues* episodic structure (including sequences titled *A Waist is a Terrible Thing to Mind* and *Glass Ashtrays Cast a Terrible Reflection*) contains “events which are more speculative, or imaginative, than literally real.” (JONATHAN MARLOW)

FRI 4 DEC • 7:30PM • YBCA

Holding Patterns & Collective Memories:

Elise Baldwin & Kadet Kuhne in performance

presented in association with *Overlap.org*

Drawing from each artist’s extensive work in installation and music composition, the live audio/video performances of Elise Baldwin and Kadet Kuhne create unique cinematic experiences through the application of real-time compositional techniques. With an interest in the transmitted electronic signal (via sensors, circuitry and neurons), Kuhne uses the medium to explore themes of communication, control and confinement in her works *Fight or Flight* and *Infinite Delay*. Equally engaged with innovative technology, Elise Baldwin’s works — *Theatre of Plants* and *The Body Farm* — consider the relationships between the natural world and the evolution of technology and themes of collective memory and history. Also screening: *And the Sun Flowers* by Mary Helena Clark and *Paradise Falls, New Mexico* by Christina Battle. (STEVE POLTA)

THU 10 DEC • 7:00PM • SFMOMA

Recent Restorations: 8mm Films of George & Mike Kuchar

Mike & George Kuchar in-person

presented in association with *Frameline*

“George and Mike Kuchar are the twin darlings of the experimental film world, makers of hundreds of films and videos and legends in their own time. But back in the ‘50s and ‘60s they were just a couple of brothers from the Bronx who shared an 8mm camera. As delicious as they are dramatic, as colorful as they are campy, these rarely seen short films are laugh-out-loud funny and overwhelming prove that the Kuchars are the eighth and ninth wonders of the world.” —Anthology Film Archives

Celebrating these filmmakers, whose nearly five decades of filmmaking have created the most joyously perverse and influential oeuvres of underground cinema, we present four of their earliest work (all recently preserved by Anthology Film Archives): *Pussy on a Hot Tin Roof, Tootsies in Autumn, A Woman Distressed and Lovers of Eternity* (featuring filmmakers Dov Lederberg and Jack Smith). (STEVE POLTA)

A reception at SFMOMA will immediately follow the screening.